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AMERICAN ART NEWS

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act,
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.
Publishers

15-17 East 40th Street
Tel. 7180 Murray Hill

JAMES B. TOWNSEND, President and Treasurer.

15-17 East 40th Street
REGINALD TOWNSEND, Secretary.

15-17 East 40th Street
SUSCRPTION RATES

YEAR, IN ADVANCE\$3.00

Canada 3.35

Foreign Countries 3.75

Single Copies10

WHERE ART NEWS MAY BE

OBTAINED IN NEW YORK

Brentano's - - Fifth Ave. and 27th St.

D. H. and A. C. Friedrichs, Co. 169 W. 57th St.

WASHINGTON

Brentano's - - - F and 12th Streets

BOSTON

Vendome News Co. - 261 Dartmouth St.

MONTREAL

Milloy's Bookstore, 241 St. Catherine St. W.

Chapman - - - 190 Peel St.

LONDON

Art News Office - 17 Old Burlington St.

Bottom, News Agent,

32 Duke St., St. James, S. W.

PARIS

Chaine & Simonson - 19 Rue Caumartin

Vol. XVIII FEBRUARY 7, 1920 No. 16

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owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

THE LOST ART GALLERIES

Under this heading, Howard Russell
Butler, Vice-President of the National
Academy of Design and President of the
National Academy Association, and who
was largely responsible for the Fine Arts
Building, in W. 57th St., regrettably and
unfortunately half destroyed by fire last
week, and directly responsible for the
ruined Vanderbilt Gallery in the build-
ing, inasmuch as he influenced the late
George Vanderbilt to donate the funds
for said gallery, discusses in a published
letter the question of an adequate build-
ing, to replace the one now temporarily
at least out of commission, to house the
art societies of the Metropolis.

Mr. Butler truthfully says:

"For years the Fine Arts Building, (main
building and galleries) has been overcrowded.
Ever since the sale, in 1896, of the old Acad-
emy Building on Fourth Avenue and 23rd
St. the Academy and the younger art societies
have been packed within it. The Academy has
been compelled to hold two exhibitions each
year and yet the walls have had to be unduly
crowded. Many of our ablest artists have
hesitated to have their works seen under such
conditions and so the exhibitions have suf-
fered in quality.

"Effort after effort has been made by the
Academy, and recently by the National Acad-
emy Association (a union of ten societies led
by the Academy), to secure the building which
is so urgently needed. Time and again the
vision seemed about to materialize, only to
fade away and disappear.

"So we heartily indorse the conclusion that
the time has come when the art societies
should be adequately housed. The men of
talent to whom the city and country look for
inspiration in the domain of beauty have fully
established their claim for that much recog-
nition. The benefit to the city would be im-
mense. We have seen, and have been glad
to see, millions go into museums and millions
more expended for old masters and foreign
works. But when, we ask, will the turn come
for our own native art?

"Here is the golden opportunity for some
one, for many, or for all who care for art, and
who have a pride in the city, to come forward
and provide the means of proper exhibition—

such as have long existed in Paris, London
and the other great art centres of the world,
but have never really existed in New York.

"This is no appeal for individual patronage.
There would be as much benefit for the public
as for the artist. It would redound to the
honor and prestige of the city and nation and
ever be a monument to those whose enlight-
ened sympathy recognized that the best way to
foster art is to encourage the work of the
living—at least to the extent of allowing it to
be appropriately exhibited.

Mr. Butler then states that the Acad-
emy and the other Art Societies have
not the funds to provide their own
building out of their treasuries and the
pockets of their members, but that they
can render a great service in providing
the costs of maintenance of a new and
adequate building without calling for
outside aid, and this he believes they
can do.

With this reasoning of Mr. Butler's
we are in hearty accord. It is passing
strange that not one of the very wealthy
American art collectors or patrons has
not bequeathed, or, if living, does not
give the funds to provide the Metropolis
with what it should really have—a great
and beautiful structure, such as the
Grand Palais of Paris, and in a more ac-
cessible locality than the burned Fine
Arts Building, which should have been
erected on or within a block of Fifth
Ave. either way, when it was first
planned. If Mr. Frick has left the best
possible monument to himself in his be-
quest of his beautiful house and its art
contents to the city, why should not such
a generous and wealthy art patron, as
former Senator Clark, for example, leave
a still higher and better self-monument,
by giving the Metropolis an Art Palace
which will adequately fill the needs and
represent the art centre of America,
which New York has now become?

Silver, Jewelled Bookbindings at the Grolier

At the Grolier Club, 47 East 60 Street, there
is now on view a unique series of metal and
embroidered bindings. The present exhibit
falls roughly under three heads: metal bind-
ings of the middle ages, silver bindings of the
XVII and XVIII centuries, and embroidered
bindings of the same period.

The first section includes some of the great-
est examples in the world such as the cele-
brated Ashburnham Gospels with their won-
derful VIIIth century enamels and the great
binding with the arms of Emperor Charles V.
Other monastic bindings are inlaid with
Mosan and Limoges enamels, decorated with
ivory plaques or studded with rock-crystal
cabochons.

The large series of openwork silver bind-
ings is unique and comprises the pick of sev-
eral great private collections.

From the Netherlands also come the quaint
tortoise-shell covers. A group of early Greek
and Armenian bindings have charm and there
is a beautiful specimen of workmanship as-
cribed to Benvenuto Cellini, or his pupil
Manno, made for Cardinal Farnese.

Max Kuehne at Kingore Gallery

For the first time in several years Max
Kuehne presents his work to the N. Y. pub-
lic, this time with an exhilarating exhibition
of landscapes and coast scenes, at the new
Kingore Galleries, 668 Fifth Ave., through
Feb. 14. During the years in which Ameri-
can art patrons heard but little of him, he
was painting in Europe, and traveled through
England, where he spent some time on the
Cornish Coast, and later in Spain, where he
remained for three years. During his ab-
sence he made great strides in his art. His
earlier work was then lower in key than his
recent canvases, which have good color and
light. Although some of the dealers exploited
his English and Spanish pictures, notably
Daniel, who encourages the work of talented
young painters, the present display comprises
entirely American subjects, and shows no
European influence, but rather that of the
American, Paul Dougherty. "Gloucester Har-
bor" is a fine, spontaneous work, lovely in
color, an interesting composition, with well-
painted water and a harmonious arrangement
of boats. "Off Beauchamp Point" has
good color, "Summer Afternoon, Rockport,
Maine," is a pleasing composition, brilliant in
color and having good light with well-painted
water in the foreground. "In the Harbor,"
"In Penobscot Bay" and "The Broken Ledger"
are strong and interesting works and "Light
on the Sea" is an unusual achievement in
light.

AMERICAN WATERCOLOR SOCIETY

The American Water Color Society is hold-
ing its 53rd exhibition at the National Arts
Club. Especial interest attaches to the group
of paintings by Childe Hassam, Horatio
Walker, Gifford Beal, Chauncey F. Ryder, M.
W. Zimmerman, Hilda Belcher, and Ernest
Walker. Howard Giles is represented by
several coast scenes, reminiscent of Sargent
in their handling. Works that arrest atten-
tion among the 315 shown are Frank Hazen's
"Golden Glade," a decorative arrangement of
cadmium and purple; Olaf Olsen's "Portrait
of a Fisherman," Chauncey F. Ryder's "The
Old Saw Mill," excellent in tone; three of the
Thames series by the late J. Alden Weir;
"Chrysanthemums," by Elizabeth Ankerman;
Gifford Beal's "Path of Gold," "A Wagon in
a Wood" by Matilda Brown, and an excellent
group by Anna Fisher whose dock scenes
would be a strong note in any exhibition.
Hayley Lever brings veritable life to rocks;
Charles B. King has an imaginative painting of
special merit, with a Goya-like foreground,
entitled "No Applause," and Ernest D. Roth
shows a Roman street with excellent texture.
"On Travers Island," by W. H. de B. Nel-
son, is pleasing in color and composition; John
Scott Williams shows a large composition,
"The Truck Farmer," decorative and rich in
color, the features of the man somewhat over-
emphasized, however. The Quarry series by
Childe Hassam, although less interesting in
subject-matter than last year when he took
the Hudnut prize, is finely constructed, solidly
painted, and technically beyond criticism. It
is a pity that the galleries are not better
adapted to exhibition purposes.

Mr. Alexander M. Hudnut Prize of \$200 was
awarded to Horatio Walker for "Swine and
Swineherd."

Mary Kremelberg at Schwartz's

Mary Kremelberg's (of Baltimore) exhibi-
tion of oils at the Schwartz Galleries, 14 East
46th St., to March 1, is an unusual display of
a woman's talent. Done mainly with a pa-
lette knife they betray none of the coarseness
usually looked for in such technique, but are
brilliant in color and refined in execution.
Her portraits are so adroitly handled that the
flesh has all the skin quality necessary and
yet the canvases have the moving impressio-
nistic effect of knife work. Her portrait of "A
Young Girl" however, is entirely brush work
and shows technical versatility, is broadly
painted and fine in color and expression.
"Esther," a full-length majestic figure of a
woman clad in the costume of a Goddess, with
a brilliant emerald green drapery, balanced by
corresponding hues, is a work of dignity and
strength; "Mia Bambina," strongly painted,
loses nothing of sentiment in the vigor that
predominates the composition. "Portrait of
Mrs. Kay" is forceful in presentment, yet
womanly and refined in expression.

At these galleries there is also an unusually
attractive display now of Monotypes in Color,
by Marion Gray Traver. As a colorist the
artist may hold a high place, and for com-
position, refined choice of subject and delicate
handling, her work in general commands rec-
ognition. "Twilight" is an appealing design,
tender in expression and lovely in color, "In
the Woods," broadly handled, is also an at-
tractive work, and "Village Street" has deli-
cate touch, sentiment and charm.

William Carrigan at the Ferargil

William Carrigan is a native-born American,
who went to Ireland, the home of his parents,
while still an infant, returned to this coun-
try some years later, studied art under J. Alden
Weir and Emil Carlsen, and still later
returned to Europe and completed his art
education in Paris and on the Continent. He
is, therefore, little known in America, and
makes his bow at the Ferargil Galleries, 607
Fifth Ave., through Feb. 21, with a group of
paintings, all painted with the eye of a true
poet who sees Nature in her tenderest, most
alluring phases. A remarkable colorist, and
a skilled draughtsman he presents his subjects
in lyrical tones that sing of summer skies,
winter nights, fruits, foliage and flowers. Dis-
tinctly personal are his technical qualities, and
he presents his themes with honesty and sin-
cerity and with knowledge gained by years
of application and sacrifice.

In tender tone he depicts his home in Ire-
land "Carrigancool," with rare feeling. "The
Village Winter" has soft falling snow and the
atmosphere is of wintry winds. "Mountain
Farm," "March Sky," "Charlie Smith's House"
and "Persimmons and Silver," the latter a
delightful still life, are some of the best oils.
The artist's water colors are not less interest-
ing, "Soleil D'Or Rose," "The Alps at La
Lauteret," "Hills at Sappey" and "Landscape
Study" are among these remarkably interest-
ing works.

OBITUARY

Frederick Gillam

Frederick Victor Gillam, widely known as a
cartoonist, died Jan. 29 last at a hospital. Vic-
tor Gillam, as he was best known, was for
twenty years with "Judge" as a cartoonist,
and was a member of the N. Y. Press and
Lotus clubs. In earlier days he had been em-
ployed on *The St. Louis Post-Dispatch*, *Den-
ver Times*, *N. Y. World*, and *N. Y. Globe*.

DE LAMAR PICTURE SALE

The 84 oils, two water colors, one pastel,
and 14 circular oval decorative murals (21x-
12 3/4 each) symbolizing 14 of the leading na-
tions, the last by Will H. Low, and formerly
in the collection of the late William T. Evans,
selected from the collections of the late Capt.
Joseph De Lamar, were sold by the Ameri-
can Art Association, with Mr. Thomas E.
Kirby as auctioneer, in the Plaza ballroom,
the evening of Jan. 29 last. While Capt. De
Lamar was an industrious and energetic col-
lector during his last years, he had not had
the opportunity of study in his earlier years,
and did not succeed in acquiring that taste
which keeps other collectors from many pit-
falls. His pictures, while they numbered some
few of good to high quality, were not, as a
rule, well authenticated, especially those given
to the early English and French schools, of
which he had many, bought "not wisely nor
well." These naturally did not bring out any
especial competition and the sale only drew,
for like reasons, a fair audience, and made a
total of \$55,435. The "Painted Ladies," as the
attributed early English and French canvases
were dubbed, sold for very low figures as de-
corative works—but then "the Captain" did not
pay large sums for them when he bought
them, for the most part at auction, and so
no one was injured.

The list of pictures sold, with artists' names,
titles, sizes, buyers and prices follows:

Artist	Title	Size	Buyer	Price
1. Perez, A.	"The Toast"	(13½x19¾)	Du-	
2. Frere, C. Th.	"Vue du Caire"	(15½x24)	Robt. Hyman	\$180
3. Sheppard, W.	"Venetian Canals"	(16x24)	Wm. Bernet	160
4. Zier, Ed.	"Tete de Jeune Femme"	(24x19½)	H. Brassley	130
5. Leisten, J.	"Cardinal Richelieu's Fete Day"	(18x30)	H. D. & G. Rohlfis	140
6. Ernst, R.	"Oriental Interior with Figure"	(24x19)	H. C. Fairchild	200
7. Rondel, H.	"The Titian Hair"	(24x20)	Beaumeister	120
8. Kavel, M.	"Girl with Tambourine"	(26x21½)	J. T. Detmer	102
9. Vanseverdonck, M.	"Stable with Sheep"	(20½x27)	H. C. Fairchild	130
10. Japy, L. A.	"Landscape and Cattle"	(22x27½)	V. Winters	90
11. Perret, A.	"La Vanneuse"	(29x24)	Holland Galleries	170
12. Brunery, F.	"Chess"	(24x29)	Park, Agt.	240
13. Rondel, H.	"Femme Blonde"	(29x24)	W. Butler	400
14. Verboeckhoven, J.	"Sheep and Landscape"	(23½x29)	Holland Galleries	325
15. Guillaume, A.	"L'Entracte"	(25½x32)	Arlington Galleries	560
16. Monchablon, J.	"Gathering the Harvest"	(15x22)	H. D. G. Rohlfis	150
17. Alma-Tadema, J.	"Love's Missile"	(23½x17½)	Park, Agt.	370
18. Bonheur, Rosa.	"Monarch of the Forest"	(29x24)	Rohlfis	3,100
19. Van Marcke, J.	"A Spring Day"	(25½x21)	Bernet, Agt.	1,525
20. Detti, C.	"La Visite a L'Artiste"	(25x32)	Park, Agt.	400
21. Grolleron, P.	"Recreation in Camp"	(26x31)	G. La Branche	250
22. Beraud, J.	"Les Halles"	(25½x32)	Holland Galleries	325
23. Roybet, F.	"The Cavalier"	(32x26)	Park, Agt.	400
24. Brunery, F.	"Musical Cardinals"	(28x36)	Park, Agt.	875
25. Brunery, F.	"Cardinals Feasting"	(28x36)	T. Russell	675
26. Richet, L.	"On the Road to Barbizon"	(23x32)	Bernet, Agt.	725
27. Hart, J. M.	"Cattle at the River"	(20x34)	G. Parker	250
28. Van Boskerck, R. M.	"Summer Landscape"	(20x30)	H. Schulteis	325
29. Soula Croix, J. F. C.	"The Ladies Have Their Jest"	(39x30)	Dr. Ovary	425
30. Gerome, J. L.	"La Mort de Candaula"	(26½x39)	Rudert, Agt.	320
31. Knight, Ridgway	"Water Carrier"	(36½x29)	Park, Agt.	1,050
32. Madrazo, R. de	"The Letter"	(32x26)	Rionda	1,500
33. Vibert, J. G.	"Incoming Tide"	(29x37)	Rohlfis	540
34. Menzler, W.	"Love and Roses"	(37x25½)	H. Brassley	3,800
35. Ouderra, P.	"Roman Interior with Figures"	(36x44)	Holland Galleries	175
36. Perrault, L. B.	"Italian Girl Resting"	(46x29½)	L. Owsley	260
37. Comerre, L. F.	"Une Danseuse Orientale"	(48x30)	Holland Galleries	300
38. Gerome, L. F.	"Tigers Drinking"	(27x39)	Holland Galleries	300
39. Laisement, H.	"The Three Brothers"	(33x40½)	Howard Young	1,175
40. Signorini, G.	"President of the Council of Ten" (watercolor)	(49½x29½)	Park Agt.	475
41. Bierstadt, A.	"Ancient Ruins"	(28x45)	H. Fairchild	175
42. Leloir, A. L.	"Temptation of St. Anthony"	(28½x39½)	W. C. Thompson	150
43. Ernst, R.	"Captured Tiger"	(28x35)	Holland Galleries	575
44. Ernst, R.	"Oriental Interior"	(29x40)	Holland Galleries	150
45. Kahler, C.	"His Highness"	(31½x47½)	W. C. Thompson	175
46. Kahler, C.	"Artists Studio at Melbourne"	(37x53½)	R. Hyman	250
47. Ziem, J.	"Venice"	(24¾x32)	Holland Galleries	260
48. Breton, J.	"The Gleaners"	(39x29½)	Howard Young	1,225
49. Schreyer, A.	"Moorish Sheik and Escort"	(34x49½)	H. Fairchild	2,250
50. Moran, Thos.	"Dream of the Orient"	(33x50)	Capt. McMillin	2,500
51. Beraud, Jean	"Casino at Monte Carlo"	(38½x49½)	Holland Galleries	3,700
52. Lawrence, Sir Th.	(attributed to), "Portrait of a Man"	(15x12)	F. H. Russell	525
53. French School	"Louise Elizabeth de Bourbon"	(33x27)	Baumeister	170
54. Tournieres, R. L.	(attributed to), "Madame de Colande"	(35x26)	Baumeister	90
55. English School	"Portrait of a Lady"	(34x28)	Warren Smadbeck	170
56. Tournieres, R. L.	"Port of Madame Pellicot"	(35x28)	Belshiem	70
57. Raoux, J.	"Lady with a Bird"	(47¼x35½)	Belshiem	150
58. Pether, A.	"Moonlight on the Thames"	(30x44)	Fairchild	110
				130

(Continued on Page 5)